

Metallica Rock Score.



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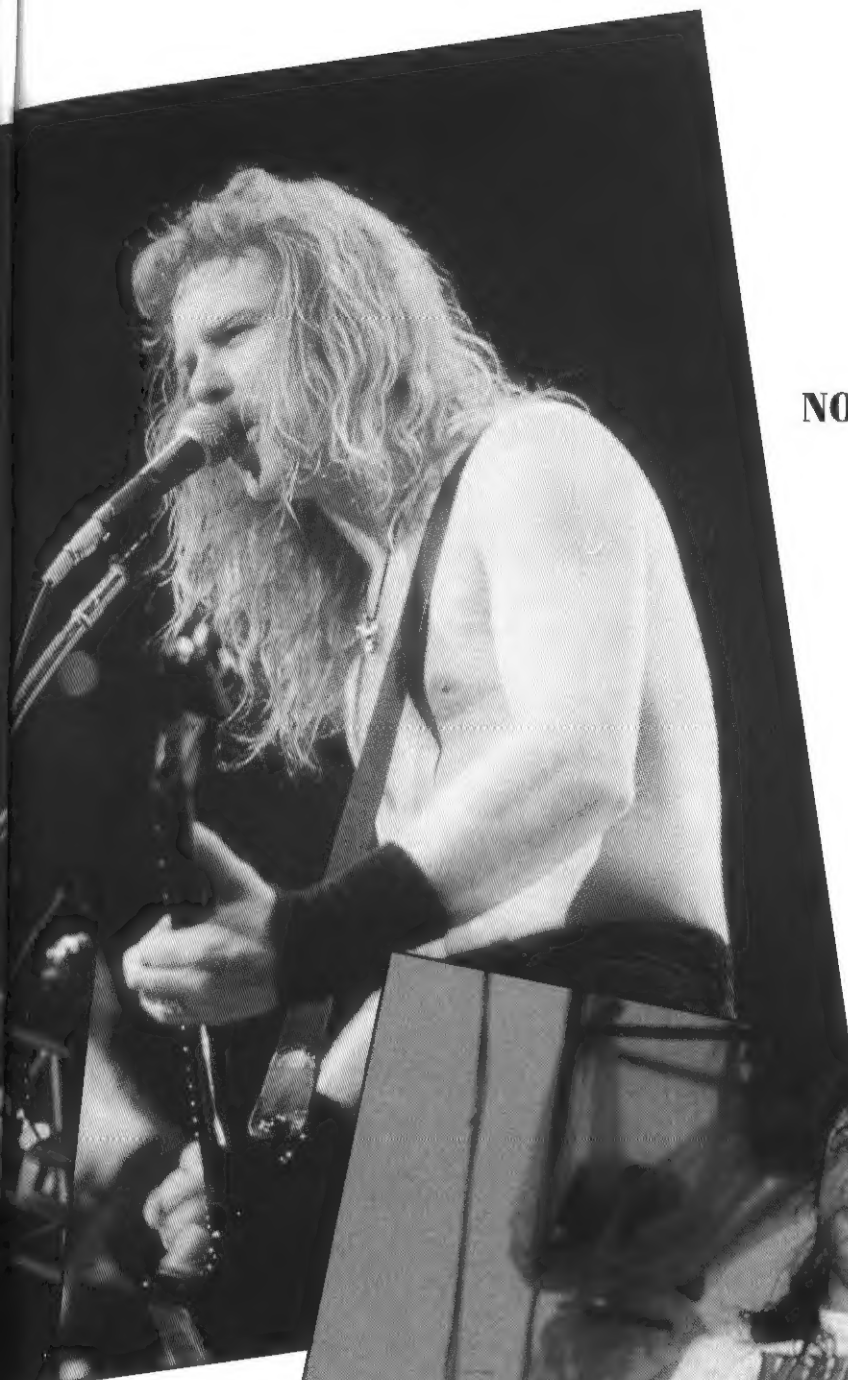
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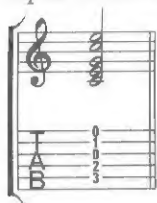
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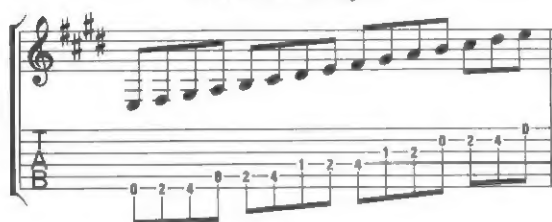


Notation and Tablature Explained

Open C chord



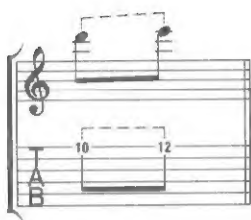
Scale of E major



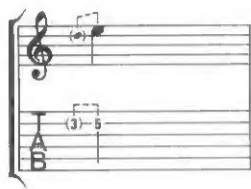
High E (1st string)
B (2nd string)
G (3rd string)
D (4th string)
A (5th string)
Low E (6th string)

Bent Notes:

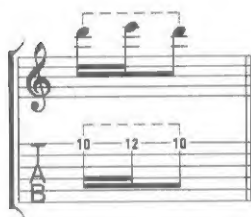
The note fretted is always shown first. Variations in pitch achieved by string bending are enclosed within this symbol \frown . If you aren't sure how far to bend the string, playing the notes indicated without bending gives a guide to the pitches to aim for. The following examples cover the most common string bending techniques:



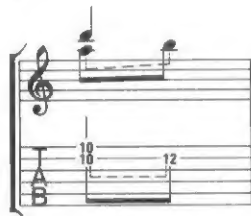
Example 1:
Play the D, bend up one tone (two half-steps) to E.



Example 4:
Pre-bend: fret the D, bend up one tone to E, then pick.



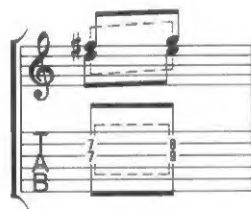
Example 2:
Play the D, bend up one tone to E then release bend to sound D. Only the first note is picked.



Example 5:
Play the A and D together, then bend the B-string up one tone to sound B.

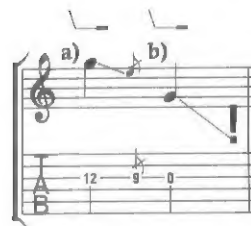


Example 3:
Fast bend: Play the D, then bend up one tone to E as quickly as possible.

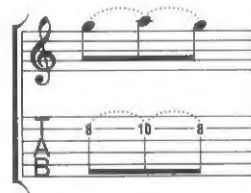


Example 6:
Play the D and F# together, then bend the G-string up one tone to E, and the B-string up 1/2 tone to G.

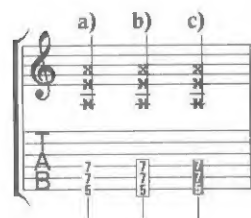
Additional guitaristic techniques have been notated as follows:



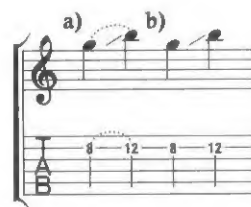
Tremolo Bar:
Alter pitch using tremolo bar. Where possible, the pitch to aim for is shown.
a) Play the G; use the bar to drop the pitch to E.
b) Play the open G; use the bar to 'divebomb', i.e. drop the pitch as far as possible.



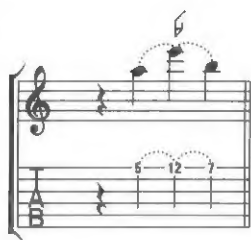
Hammer on and Pull off:
Play first note, sound next note by 'hammering on', the next by 'pulling off'. Only the first note is picked.



Mutes:
a) **Right hand mute:**
Mute strings by resting the right hand on the strings just above the bridge.
b) **Left hand mute:**
Damp the strings by releasing left hand pressure just after the notes sound.
c) **Unpitched mute:**
Damp the strings with the left hand to produce a percussive sound.



Glissando:
a) Play first note, sound next note by sliding up string. Only the first note is picked.
b) As above, but pick second note.



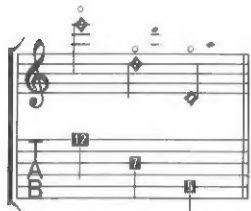
Tapping:

Sound notes indicated by tapping – hammering-on with the picking hand at the indicated fret.



Vibrato:

Apply vibrato, by 'shaking' note or with tremolo bar. As vibrato is so much a matter of personal taste and technique, it is indicated only where essential.



Natural Harmonics:

Touch the string over the fret marked, and pick to produce a bell-like tone. The small notes show the resultant pitch, where necessary.



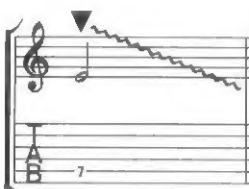
Artificial Harmonics:

Fret the lowest note, touch string over fret indicated by diamond notehead and pick. Small notes show the resultant pitch.



Pinch Harmonics:

Fret the note as usual, but 'pinch' or 'squeeze' the string with the picking hand to produce a harmonic overtone. Small notes show the resultant pitch.



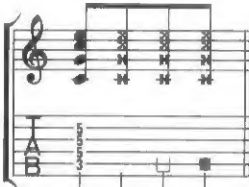
Pick Scratch:

Scrape the pick down the strings – this works best on the wound strings.



Quarter-tones:

A downwards arrow means the written pitch is lowered by a quarter-tone; an upwards arrow raises the written pitch by a quarter-tone.

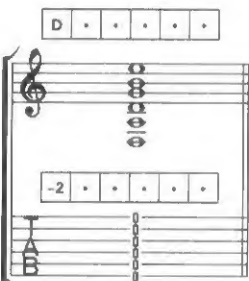


Repeated Chords:

To make rhythm guitar parts easier to read the tablature numbers may be omitted when a chord is repeated. The example shows a C major chord played naturally, r/h muted, l/h muted and as an unpitched mute respectively.

Special Tunings:

Non-standard tunings are shown as 'tuning boxes'. Each box represents one guitar string, the leftmost box corresponding to the lowest pitched string. The symbol '*' in a box means the pitch of the corresponding string is not altered. A note within a box means the string must be re-tuned as stated. For tablature readers, numbers appear in the boxes. The numbers represent the number of half-steps the string must be tuned up or down. The tablature relates to an instrument tuned as stated.



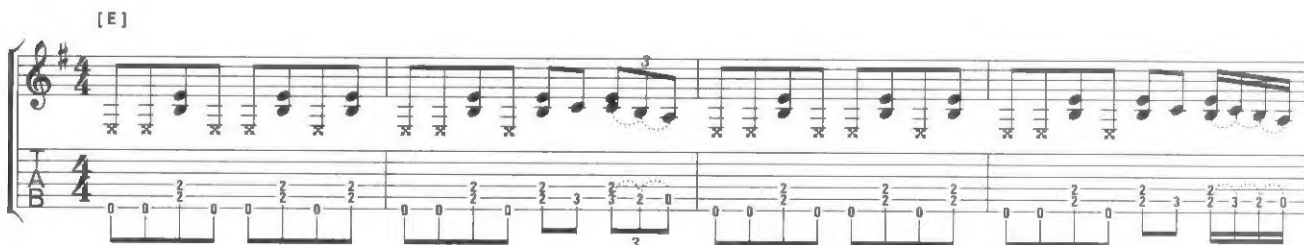
Tune the low E (6th) string down one tone (two half-steps) to D.

Chord naming:

The following chord naming convention has been used. Note that chord symbols show the overall harmony, sometimes simplified, and are not intended to indicate a suitable accompaniment. Altered 5ths are shown as 'dim5' or 'aug5', whilst alterations to added notes are indicated by '#' or 'b'.

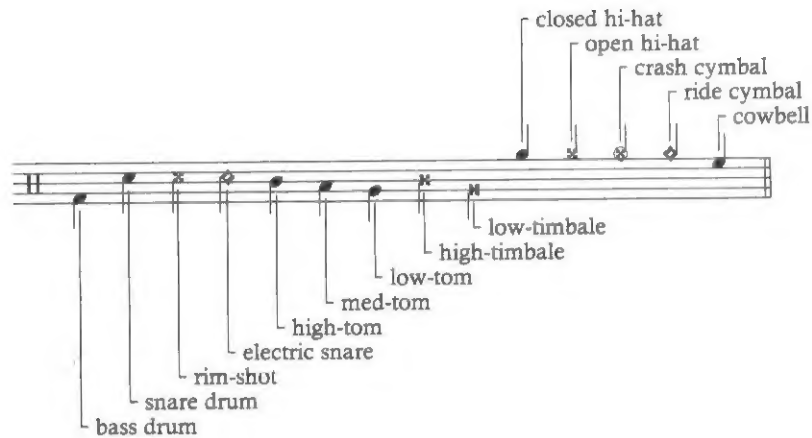


Where there is no appropriate chord symbol, for example when the music consists of a repeated figure (or riff) the tonal base is indicated in parenthesis:



Where it was not possible to transcribe a passage, the symbol ~ appears.

Key to Percussion Notation



Specific percussion techniques:



Cymbal muted by hand.



Flam: two hits in rapid succession.



Hit with both sticks at the same time.



Open/closed hi-hat, i.e. hit open hi-hat with stick, close with pedal.

THE SHORTEST STRAW

Words & Music by James Hetfield & Lars Ulrich.

(♩ = 126) E5 F5 E5 // F5 E5 F5 E5 G5 F5 E5 F5

Voice

Backing Vocals

Guitar 1 (Electric)

Guitar 2 (Electric) *double tracked throughout*

Bass

Drums

Gr. 2 E5 F5 E5 B♭5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5 F5 E5

Bs.

Dr.

0:14
0:28

E5 F5 E5

E5 F5 E5

G5 Bb5 E5 F5 E5

F5 E5

G5 Bb5

Gtr. 2

Bs.

Dr.

E5 F5 E5

E5 F5 E5

G5 Bb5

E5 F5 E5

1. E5 F5 E5

G5

F#5 F5

Gtr. 2

Bs.

Dr.

0:46

(♩ = ♩)

2.

E5 F5 E5

G5

F#5 F5

E5 F5 E5

F5

[E]

Gtr. 2

Bs.

Dr.

F5

[E]

F5

Gtr. 2

0:52

2:16

[E]

F5

[E]

Gtr. 2

Bs.

Dr.

E5

G5

[E]

Gtr. 2

Bs.

Dr.

Am

[E]

F#5

F5

Gtr. 2

Bs.

Dr.

Vx. E5 F5 E5 G5 E5
Sus - pi - cion is your name, your hon - es - ty to blame. Put dig - ni -
The ac - cu - sa - tions fly, dis - crim - i - na - tion, why? Your in - ner

Gtr. 2

Bs.

Dr.

Vx. F5 E5 F#5 F5 E5 F5
- ty to shame, dis - hon - or. Witch - hunt, mod - ern day,
self to die, in - trud - ing. Doubt sunk it - self in you,

Gtr. 2

Bs.

Dr.

Vx. E5 G5 E5 F5 E5
de - ter - min - ing de - cay. The bla - tant dis - ar - ray, dis - fig - ure.
it's teeth and ta - lons through. Your liv - ing catch two - two, de - lud - ing.

Gtr. 2

Bs.

Dr.

Vx. F#5 F5 F#5 G5 F#5 A5 F#5

The pub - lic eye's dis - grace, de - fy-ing com - mon place. Un - end-ing
A mass hys - ter - i - a, a meg-a - lo - man - i - a Re - veal de -

Gtr. 2

Bs.

Dr.

Vx. G5 F#5 A5 Ab5 G5 F#5 G5 F#5

pa - per - chase, un - end-ing. Deaf - en - ing,
- men - ti - a, re - veal. Se - cret - ly,

Gtr. 2

Bs.

Dr.

Vx. A5 F#5 F#5 F#5 Ab5 G5

pains - tak - ing. Reck - on - ing, this ver-ti - go, it doth
si - lent - ly. Cer - tain - ly, in ver-ti - go, go you will

Gtr. 2

Bs.

Dr.

131
255
[E]

F5

[E]

Vx. *bring.
be*

Gtr. 2

Bs

Dr

F5

B5

one guitar

Gtr. 2

Bs

Dr

139
1303
(o)

E5

F5

B5 C5

[D]

A

E5 F5

B5 C5

[D]

Gtr. 2

Bs

Dr

Chorus

Vx. E5 F5 E5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 Bb5

Short-est straw, chal-lenge lib - er - ty, downed by law. Live in in - fa-my,

Gtr. 2

Bs.

Dr.

Vx. E5 F5 E5 E5 F5 E5 G5 Bb5 E5 F5 E5 E5 F5 E5 G5

rub you raw. Witch-hunt rid - ing through. Short-est straw, this short-est straw has been pulled

Gtr. 2

Bs.

Dr.

Vx. F#5 F5 E5 F5 E5 E5 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 Bb5

— for you. — Pulled for you, pulled for

B Vx. Short-est straw.

Gtr. 2

Bs.

Dr.

E5 F5 E5

E5 F5 E5

G5

Bb5

E5

F5

E5

E5

F5

E5

G5

F#5

F5

Vx.

you,

pulled for you.

Short-est straw has been

pulled for you.

B. Vx.

Short-est straw.

Short-est straw.

Gtr. 2

Bs.

Dr.

3 39

(e - e)
[E]

F5

Vx.

Gtr. 2

Bs.

Dr.

[E]

F5

Gtr. 2

Bs.

Dr.

E5

F5

D/F#

Grtr. 1

Grtr. 2

Bs.

Dr.

G5

G5

F#5

F5

E5

F5

Grtr. 1

Grtr. 2

Bs.

Dr.

D/F#

G5

G5

F#5

F5

NC

Grtr. 1

Grtr. 2

Bs.

Dr.

4 00

E5 F5 E5 8va E5

Gtr. 1

Gtr. 2

Bs.

Dr.

F5 E5 F#5 F5 E5 F5

(8va) 8va 8va 8va

Gtr. 1

Gtr. 2

Bs.

Dr.

E5 G5 E5 F5 E5

(8va)

Gtr. 1

Gtr. 2

Bs.

Dr.

Musical score for guitar, bass, and drums. The score is divided into four systems, each corresponding to a measure of music. The guitar part (Gtr. 1) is written in standard notation with a key signature of one sharp (F#). The bass part (Bs.) is written in standard notation with a key signature of one sharp (F#). The drum part (Dr.) is written in standard notation. The guitar part includes a melodic line with a trill in the first measure and a series of eighth notes in the second measure. The bass part includes a bass line with a trill in the first measure and a series of eighth notes in the second measure. The drum part includes a bass drum line with a trill in the first measure and a series of eighth notes in the second measure.

Gtr. 1 F5 E5 F5 E5 F5 E5 F5
 Gtr. 2
 Bs.
 Dr.

Gtr. 1 4 28 F#5 G5 E/G#
 Gtr. 2
 Bs.
 Dr.

Gtr. 1 A5 A5 G#5 G5 F#5 G5
 Gtr. 2
 Bs.
 Dr.

E/G# A5 A5 G#5 G5 G5 F#5 F5 NC

Gtr. 1

Gtr. 2

Bs.

Dr.

one guitar

4 4 1
(♩ = ♩)

E6 F5 E5 E6 F5 E5 G5 Bb5 E5 F5 E5 F5 E5 G5 Bb5

Vx.

B. Vx.

Gtr. 2

Bs.

Dr.

Pulled for you, pulled for

Short-est straw. Short-est straw.

E5 F5 E5 E5 F5 E5 G5 B♭5 E5 F5 E5 E5 F5 E5 G5 F♯5 F5

Vx. you, pulled for you. Short-est straw has been pulled for you.

B. Vx. Short-est straw. Short-est straw.

Gtr. 2

Bs.

Dr.

4 55 E5 F5 E5 E5 F5 E5 G5 B♭5 E5 F5 E5

Vx.

8va wah-wah

Gtr. 1

Gtr. 2

Bs.

Dr.

(8va) F5 E5 G5 Bb5 E5 F5 E5 E5 F5 E5 G5 Bb5

Gtr. 1

Gtr. 2

Bs

Dr

E5 F5 E5 E5 F5 E5 G5 F#5 F5 E5

(8va)

Gtr. 1

Gtr. 2

Bs

Dr

fade in

(♩ = ♩)

E5

F5

E5

G5

E5

Vx. Be - hind you hands are tied, your be - ing os - tra - cized. Your hell is

Gtr. 2

Bs.

Dr.

F5

E5

F#5

F5

E5

F5

Vx. mul - ti - plied, up - end - ing. The fall - out has be - gun,

Gtr. 2

Bs.

Dr.

E5

G5

E5

F5

E5

Vx. op - pres - sive dam - age done. Your ma - ny turn to none, to noth - ing.

Gtr. 2

Bs.

Dr.

F#5 F5 F#5 G5 F#5 A5 F#5

Vx. You're reach-ing your na - dir, your will has dis - ap - peared. The lie is

Gtr. 2

Bs.

Dr.

G5 F#5 A5 A#5 G5 F#5 G5

Vx. crys - tal clear, de - fend-ing. Chan - nels red,

Gtr. 2

Bs.

Dr.

F#5 A5 F#5 G5 F#5 A5 A#5 G5

Vx. one word said. Black - list - ed, with ver-ti - go make you

Gtr. 2

Bs.

Dr.

5:38

[E]

F5

[E]

Vx. dead.

Gtr. 2

Bs.

Dr.

F5

B5

one guitar

Gtr. 2

Bs.

Dr.

5:46

(e - d)

E5

F5

B5

C5

[D]

A

E5

F5

B5

C5

[D]

Gtr. 2

Bs.

Dr.

5.53

E5 F5 E5

E5 F5 E5

G5

Bb5

E5 F5 E5

Vx. Short - est straw, chal - lenge lib - er - ty, downed by law.

Gtr. 2

Bs.

Dr.

F5 E5

G5 Bb5

E5 F5 E5

E5 F5 E5

G5

Bb5

E5 F5 E5

Vx. Live in in - fa-my, rub you raw. Witch-hunt rid - ing through. Short-est straw, this

Gtr. 2

Bs.

Dr.

E5 F5 E5

G5

F#5

F5

E5

F5

E5

E5

F5

E5

Vx. short - est straw has been pulled for you. Pulled for you

Gtr. 2

Bs.

Dr.

6 11
(o - o)
E5

F5

E5

G5

Gtr 2

Bs.

Dr

E5

F5

Gtr 1

Gtr. 2

Bs

Dr

D/F#

G5

G5

F#5

F5

Gtr 1

Gtr. 2

Bs

Dr

E5 **F5**

Gtr. 1

Gtr. 2

Bs.

Dr.

D#F# **G5** **G5** **F#5** **F5**

Gtr. 1

Gtr. 2

Bs.

Dr.

NC **E5** **F5** **E5**

Gtr. 2

Bs.

Dr.

LEPER MESSIAH

Words & Music by James Hetfield & Lars Ulrich.

(♩ = 136)

E5 C5/G E5 C5/G A5 E5 C5/G E5 G5

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Guitar 3
(Electric)

Bass

Drums

Guitar 2 doubles E5 C5/G E5 G5 F5 E5 C5/G E5 A5 E5 NC

Gtr. 3

Bs.

Dr.

0 18 E5 [F#] F#5 G5 F#5 E5 [F#] F#5 G5 E5

Gtr. 3

Bs.

Dr.

E5 [F#] F#5 G5 F#5 E5 [F#] F#5 G5 E5

Gtr. 3

Bs.

Dr.

0 32 E5 feedback

Gtr. 3

Bs.

Dr.

Gtr. 3

Bs.

Dr.

0:53

[E]

Gtr. 3

Bs.

Dr.

1:00
2:08

[F#]

Vx.

Gtr. 3

Bs.

Dr.

Spine-less from the start,
Mar-vel at his tricks,

sucked in - to the part.
need your Sun - day fix.

[E] [F#]

Vx. Cir - cus comes to town, you play the lead clown.
Blind de - vo - tion came, rot - ting your brain.

Guitar 3 and Bass repeat last 4 bars 3 times

Dr.

[E] [F#]

Vx. Please, please, spread-ing his dis-ease, liv-ing by his sto-ry.
Chain, chain, join the end-less chain. Ta-ken by his glam-our.

B Vx. Please, please,
Chain, chain,

Dr.

[E] [F#]

Vx. Knees, knees, fall-ing to your knees, suf-fer for his glo-ry, you will...
Fame, fame, in-fec-tion is the game, stink-ing drunk with pow-er, we see...

B Vx. Knees, knees,
Fame, fame,

Dr.

1 2B
2 33
E5

D#5 D5 C#5 E5 D#5 D5 C#5

Vx.

Gtr. 3

Bs

Dr.

Vx. $E5$ $D\sharp5$ $D5$ $C\sharp5$ $E5$ $D\sharp5$ $D5$ $C\sharp5$

Time for lust, time for lie, time to kiss your life good - bye.

Gtr. 3

Bs

Dr.

Vx. $E5$ $D\sharp5$ $D5$ $C\sharp5$ $E5$ $D\sharp5$

Send me mon-ey, send me green, hea - ven you will meet. Make a con - tri - bu - tion and you'll

Gtr. 3

Bs

Dr.

Vx. $D5$ $C\sharp5$ $E5$ $D\sharp5$ $D5$ $C\sharp5$

get a bet-ter seat. Bow to Lep - per Mes - si -

Gtr. 3

Bs

Dr.

152
257

E5 [F#]

F#5 G5 F#5

E5 [F#]

F#5 G5 E5

E5 [F#]

Vx. - ah.

Gtr. 3

Bs.

Dr.

Gtr. 3

Bs.

Dr.

F# G5 F#5 E5 C5/G E5 A5 E

1. NC

2. NC

Gtr. 1

Gtr. 3

Bs.

Dr.

E5

(♩ = 184)

F5

Gr. 1 **G5** **A5** **E5** **D5**

Gr. 3

Bs.

Dr.

Gr. 1 **A5** **B5** **E5** **F5**

Gr. 3

Bs.

Dr.

Gr. 1 **G5** **A5** **E5** **D5** **A5** **B5**

Gr. 3

Bs.

Dr.

Gtr. 3

Bs.

Dr.

Gtr. 3

Bs.

Dr.

Vx.

Gtr. 3

Bs.

Dr.

Witch - er - y, weak - en - ing, _ sees the sheep are gath - er - ing, _

E5
D5
A5
B5

Vx. *Set the trap, - hyp - no - tize, - now you fol - low.*

Gtr. 3

Bs.

Dr.

3 5 7
[E]
[F]
[G]
[A]

Gtr. 1 *8va*

Gtr. 3

Bs.

Dr.

[E]
 (8va)
 [D]
 A5
 B5

Gr. 1
 Gr. 3
 Bs.
 Dr.

4 DB

[E] [F] [G] [A]

(8va)

wah-wah

Gtr. 1

Gtr. 3

Bs.

Dr.

[E] (8va) [D] A5 B5

Gtr. 1

Gtr. 3

Bs.

Dr.

4 18 E5 F5 G5 A5

Gtr. 1

Gtr. 3

Bs.

Dr.

ES DS AS BS

Gtr. 1

Gtr. 3

Bs

Dr

[A] G F#m F

Gtr. 2

Gtr. 3

Bs

Dr

4 4 5

ES D#5 DS C#5 ES D#5 DS C#5

Vx.

Time for lust, time for lie, time to kiss your life good - bye.

Guitar 2 doubles

Gtr. 3

Bs

Dr

Gr. 3

Bs.

Dr.

(♩ = 136)

5 18

NC

E5 [F#]

F#5 G5 F#5

Gr. 3

Bs.

Dr.

double tracked

E5 [F#]

F#5 G5 E5

E5 [F#]

F#5 G5 F#5 E5

Gr. 3

Bs.

Dr.

C5/G

E5

A5

E

NC

E5

F5

E5

Gr. 3

Bs.

Dr.

CREEPING DEATH

Words & Music by James Hetfield, Lars Ulrich,
Cliff Burton & Kirk Hammett.

(♩ = 184)

D5

E5

D5

Score for Creeping Death, featuring Voice, Backing Vocals, Guitar 1 (Electric), Guitar 2 (Electric), Guitar 3 (Electric), Guitar 4 (Electric), Bass, and Drums. The score is written in 4/4 time with a tempo of 184 BPM. The key signature is one sharp (F#).

The score includes staves for:

- Voice
- Backing Vocals
- Guitar 1 (Electric)
- Guitar 2 (Electric)
- Guitar 3 (Electric)
- Guitar 4 (Electric)
- Bass
- Drums

The notation includes various musical symbols such as notes, rests, and dynamic markings (D5, E5).

Em D

Gtr. 3

Gtr. 4

Bs.

Dr.

Em D A5 G5 D/F#

Gtr. 3

Gtr. 4

Bs.

Dr.

[E]

Gtr. 4

Bs.

Dr.

Gtr. 4

Dr.

This system contains two staves. The top staff is for Gtr. 4, with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with 'x' marks above them. The bottom staff is for Dr., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them.

Guitar 3 doubles

Gtr. 4

Bs.

Dr.

This system contains three staves. The top staff is for Gtr. 4, with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with 'x' marks above them. The middle staff is for Bs., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them. The bottom staff is for Dr., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them.

Gtr. 4

Bs.

Dr.

This system contains three staves. The top staff is for Gtr. 4, with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with 'x' marks above them. The middle staff is for Bs., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them. The bottom staff is for Dr., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them.

0:37

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4

Bs.

Dr.

This system contains three staves. The top staff is for Gtr. 4, with a treble clef and a key signature of one sharp (F#). It contains a series of eighth and sixteenth notes, some with 'x' marks above them. The middle staff is for Bs., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them. The bottom staff is for Dr., with a bass clef and a key signature of one sharp (F#). It contains a series of eighth notes, some with 'x' marks above them.

Chord progression: G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4

Bs.

Dr.

[E]

Gtr. 4

Bs.

Dr.

Chord progression: E5 B5 C#5 F#5

Gtr. 4

Bs.

Dr.

Vx. 
 Gtr. 4 
 Bs. 
 Dr. 

Vx. 
 Gtr. 4 
 Bs. 
 Dr. 

Vx. 
 Gtr. 4 
 Bs. 
 Dr. 

Vx. *f*

Wait, some - thing must be done, four hun-dred years.
 Plague, dark - ness three days long, hail to fire.
 Blood, lamb's blood, paint - ed door, I shall pass

Gtr. 4

Bs.

Dr.

1 15
2 12
4 46

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4

Bs.

Dr.

G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 4

Bs.

Dr.

Chord progression: E5, C5, D5, F5, E5

Vx. So let it be writ - ten, so let it be done. I'm sent here by

3rd time

B. Vx. So let it be writ - ten, so let it be done. I'm sent here by

Gtr. 4

Bs.

Dr.

Chord progression: C5, D5, F5, G5, E5, C5

Vx. the cho-sen one. So let it be writ - ten,

B. Vx. the cho-sen one. So let it be writ - ten,

Gtr. 4

Bs.

Dr.

Vx. *D5 F5 E5 C5 D5*
 so let it be done. To kill the first born phar-ah son. I'm creep-ing death.

B. Vx. *B5 C#5 F#5*
 so let it be done. To kill the first born phar-ah son. I'm creep-ing death.

Gtr. 4

Bs.

Dr.

Vx. *[1 4 4] [2 4 1] [E]*
 1. 2.

Gtr. 4

Bs.

Dr.

Grtr. 2

Grtr. 4

Bs.

Dr.

12 13 15 12 15 13 14 15 17 14 17 15 16 17 18 17 18 20 19 20 22 19 20 22

Grtr. 2

Grtr. 4

Bs.

Dr.

22 24 22 24 24 22 24 22 24 24 22 18 22 20 18 17 21 18 17 18 17 16 14 17 15 12 16 14 12 15 16 13 12 15 12 14 12 13

Grtr. 2

Grtr. 4

Bs.

Dr.

12 14 10 15 14 13 14 12 14 14 10 14 13 14 12 14 18 18 16 12 16 12 14 10 12 15 12 15 12 14 16 12 15 12 16 15 17 17 12 12

50

[E] (8va) A5 C5

Gtr. 2

Gtr. 4

Bs.

Dr.

[E] (8va) A5 C5

Gtr. 2

Gtr. 4

Bs.

Dr.

[3 10] G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 2

Gtr. 4

Bs.

Dr.

8va G5 E5 G5 E5 F#5 G5 E5 G5 E5 F#5

Gtr. 2

Gtr. 4

Bs.

Dr.

9 19 E5

Guitar I doubles

C5 D5 F5 8va

Gtr. 2

Gtr. 4

Bs.

Dr.

(8va) C5 D5 F5 G5 E5

Gtr. 2

Gtr. 4

Bs.

Dr.

C5

D5

F5

E5

(8va)

sim.

Grtr. 2

Grtr. 4

Bs.

Dr.

C5

D5

B5

C#5

F#5

(8va)

Grtr. 2

Grtr. 4

Bs.

Dr.

339

(o - o)

Grtr. 4

Bs.

Dr.

Gtr. 4

E5 F5 D5 E5 G5 F5 E5 F5 D5

Bs.

Dr.

Vx.

E5 G5 F5 E5 F5 D5 E5 G5 F5

B. Vx.

Die by my hand, I creep a - cross the land,

Die! (Die!) Die! Die! Die!

Gtr. 4

Bs.

Dr.

Vx.

E5 F5 D5 1. E5 G5 F5 2. E5 G5 F5

B. Vx.

kill - ing first born man. man.

Die! Die! Die! Die! Die! Die!

Gtr. 4

Bs.

Dr.

[420]

(♩ = ♩)

[E]

Gtr. 4

Bs.

Dr.

Vx

B Vx.

Guitar 1 doubles

Gtr. 2

Gtr. 4

Bs.

Dr.

D5 D $\frac{9}{8}$ al Coda

[515]

CODA

E5

E5/B

Gtr. 4

Bs.

Dr.

Gtr. 4

Bs.

Dr.

E5 F5/C E5 E5/B

Chord progression: E5, F5/C

Gtr. 4

Bs.

Dr.

Chord progression: E5, E5, F5/C

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Dr.

E5

F5/C

E5

D5

C5

B5

C5

B5

A5

C5

Gr. 2 (8va)

Gr. 3 (8va)

Gr. 4

Bs.

Dr.

E5

D5

C5

B5

C5

B5

A5

C5

Gr. 2 (8va)

Gr. 3 (8va)

Gr. 4

Bs.

Dr.

E5 D5 C5 B5 *sim.* C5 B5 A5 C5

Gtr. 1

Gtr. 2 (8va)

Gtr. 3 (8va)

Gtr. 4

Bs.

Dr.

E5 D5 C5 B5 C5 B5 A5 C5 F/C

Gtr. 1

Gtr. 2 (8va)

Gtr. 3 (8va)

Gtr. 4

Bs.

Dr.

Gr. 3

Gr. 4

Bs.

Dr.

Gr. 3

Gr. 4

Bs.

Dr.

Gr. 3

Gr. 4

Bs.

Dr.

rit. A5 G5 D/F#

D

Gtr. 3

Gtr. 4

Bs.

Dr.

E5 8va

feedback

Gtr. 1

Gtr. 2

Gtr. 3

Gtr. 4

Bs.

Dr. Bass pedal and triplet rolls

ONE

Words & Music by James Hetfield & Lars Ulrich.

(♩ = 108) 0 18

Warfare sounds for approx. 18 seconds. Bm Gmaj7 Bm Gmaj7

Voice

Backing Vocals

Electric Guitar 1

Electric Guitar 2

Electric Guitar 3

Electric Guitar 4

Acoustic Guitar 1

Acoustic Guitar 2

Bass

Drums

doubled clean

let ring

0 36

Bm D/A Gmaj7 NC Bm clean Gmaj7

Elec. Gtr. 3

Elec. Gtr. 4

Bm Gmaj7 Bm D/A Gmaj7 NC

Elec. Gtr. 3

Elec. Gtr. 4

Dr.

0 54

Bm 8va Gmaj7 Bm Gmaj7

Elec. Gtr. 3

Elec. Gtr. 4

Dr.

Bm D/A Gmaj7 NC

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

Acoustic Guitars double

Bm

Bm

Gmaj7

Bm

Elec. Gtr. 4

Bs.

Dr.

D/A

Gmaj7

Em

F#m

G

A

let ring

Elec. Gtr. 4

Bs.

Dr.

[129]

Daus4
clean

G

Faus2

Em

Elec. Gtr. 2

Elec. Gtr. 4

Ac. Gtr. 1

Ac. Gtr. 2

Bs.

Dr.

$$\begin{bmatrix} 1 & 43 \\ 2 & 32 \end{bmatrix}$$

Acoustic Guitars doubles

65

Bm7 **D/A** **Gm7** **NC**

Vx. Deep down in-side I feel to to scream,— this ter - ri - ble si - lence stops me.
 but can't look for - ward to re - veal, look to the time when I'll live.

B. Vx. Deep down in-side I feel to to scream,— this ter - ri - ble si - lence stops me.
 but can't look for - ward to re - veal, look to the time when I'll live.

Elec. Gtr. 4 *let ring*

Bs.

Dr.

Bm **Gm7** **Bm** **Gm7**

Vx. Now that the war is through with me,— I'm wak-ing up, I can - not see
 Fed through the tube that sticks in me,— just like a war - time no - vel - ty;

B. Vx. Now that the war is through with me,— I'm wak-ing up, I can - not see
 Fed through the tube that sticks in me,— just like a war - time no - vel - ty;

Elec. Gtr. 4

Bs.

Dr.

1 57
 2 48

Chord progression: Em7, D/A, Gbm7, NC

Vx. that there's not much left to me. Noth-ing is real but pain now!
 tied to ma-chines that make me be. Cut this life off from me!

B. Vx. that there's not much left to me. Noth-ing is real but pain now!
 tied to ma-chines that make me be. Cut this life off from me!

Elec. Gtr. 4 *let ring*

Bs.

Dr.

Chord progression: G6, A5, B5, A5, G5, F#5, B5, A5, B5, C#5, B5, A5, NC

Vx. Hold my breath as I wish for death. Oh please God, wake
 Hold my breath as I wish for death. Oh please God, wake

B. Vx. *Backing vocals 8vb to end*
 Hold my breath as I wish for death. Oh please God, wake
 Hold my breath as I wish for death. Oh please God, wake

Elec. Gtr. 4 *distortion multi tracked*

Bs.

Dr.

musical score with staves for Vx., B. Vx., Elec. Gtr 2, Elec. Gtr 3, Elec. Gtr 4, Ac. Gtr. 1, Ac. Gtr. 2, Bs., and Dr.

Chords: Deus4, G, Faus2, 1 Em

Lyrics: me! me!, clean, doubled clean

The musical score is written for a rock band. It consists of nine staves. The first two staves are for vocalists (Vx. and B. Vx.), both in treble clef with a key signature of two sharps (F# and C#). They have lyrics 'me! me!' written below them. Above the vocal staves, four chords are indicated: 'Deus4', 'G', 'Faus2', and '1 Em'. The next three staves are for electric guitars. 'Elec. Gtr 2' is in treble clef and has a 'clean' marking. 'Elec. Gtr 3' is in treble clef and is mostly silent. 'Elec. Gtr 4' is in treble clef and has a 'doubled clean' marking. The next two staves are for acoustic guitars, 'Ac. Gtr. 1' and 'Ac. Gtr. 2', both in treble clef. The seventh staff is for the bass (Bs.) in bass clef. The final staff is for the drums (Dr.) in common time. The score includes various musical notations such as notes, rests, triplets, and fingerings.

Dsus4 G F#m7 Em C 2. Em

Vx.
 B. Vx.
 Elec. Gtr. 2
 Elec. Gtr. 3
 Elec. Gtr. 4
 Ac. Gtr. 1
 Ac. Gtr. 2
 Bs.
 Dr.

3 13

Dsus4 G F#sus2 Em Dsus4

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Ac. Gtr. 1

Ac. Gtr. 2

Bs.

Dr.

8va

G **Faus2** **Em** **Deus4**

Elec. Gtr. 2
 Elec. Gtr. 3 (8va)
 Elec. Gtr. 4
 Ac. Gtr. 1
 Ac. Gtr. 2
 Bs.
 Dr.

The musical score is written for a six-piece electric guitar ensemble. The first four staves (Elec. Gtr. 2, 3, 4, and Ac. Gtr. 1) are in G major (one sharp). The fifth staff (Ac. Gtr. 2) is in G major (one sharp). The sixth staff (Bs.) is in G major (one sharp). The seventh staff (Dr.) is in G major (one sharp). The notation includes various guitar-specific symbols like fret numbers (0-19), bends, and slurs. The drum staff shows a simple rhythmic pattern with eighth and sixteenth notes.

F#5 B5 A5 B5 C#5 B5 A5 B5 C#5 G5 A5 B5 A5 G5 F#5 B5

Vx. wish for death. Oh please God, help me!

B Vx. wish for death. Oh please God, help me!

Elec Gtr 4

Bs.

Dr.

3 5 2

A5 G5 B5 1.2.3 C5 4. C5

Elec Gtr. 1

Elec Gtr. 2 distortion

Elec Gtr. 3 distortion

Elec Gtr. 4

Bs.

Dr.

418

Em

D

B5

1.
C5

2.
C5

1st time

1st time

1st time

C/E

435

[E]

[E]

F5

[E]

F5

Score for Electric Guitars 1, 2, 3, and 4, Bass, and Drums. The score is in 4/4 time and features a complex arrangement of chords and melodic lines. The electric guitars play a series of chords (Em, D, B5, C5) and a melodic line. The bass plays a rhythmic pattern of eighth notes. The drums play a complex pattern of eighth notes and sixteenth notes.

Score for Electric Guitars 4, Bass, and Drums. The score is in 4/4 time and features a complex arrangement of chords and melodic lines. The electric guitar 4 plays a series of chords (C/E, [E]) and a melodic line. The bass plays a rhythmic pattern of eighth notes. The drums play a complex pattern of eighth notes and sixteenth notes.

Score for Electric Guitars 4, Bass, and Drums. The score is in 4/4 time and features a complex arrangement of chords and melodic lines. The electric guitar 4 plays a series of chords ([E], F5, [E], F5) and a melodic line. The bass plays a rhythmic pattern of eighth notes. The drums play a complex pattern of eighth notes and sixteenth notes.

[E] F# [E] F# [E] F#

Elec. Gtr. 4

Bs.

Dr.

4 5 2
5 1 0

[E] F# [E] F# [E]

Vx.

Dark - ness im - pri - son - ing me, all that I see, ab - so - lute hor - ror! I can - not live! I can - not die!
Land - mine has ta - ken my sight, ta - ken my speech, ta - ken my hear - ing, ta - ken my arms, ta - ken my legs,

Elec. Gtr. 4

Bs.

Dr.

F# 1.
[E]

Vx.

Trapped in my - self, bo - dy, my hold - ing cell!
ta - ken my soul, left me with life in

Elec. Gtr. 4

Bs.

Dr.

Vx. 
hell!

Elec. Gtr. 4 

Bs. 

Dr. 

Vx. 
[E] F5 [E] F5

Elec. Gtr. 4 

Bs. 

Dr. 

Elec. Gtr. 4 
[E] F5 [E]

Bs. 

Dr. 

1. 2. [E]

Elec. Gtr. 4

Bs.

Dr.

5.44 8va F5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

(8va) F5 F5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

8va

E5

(8va)

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5 G5 E5

5.57 (8va)

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

(8va)

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

[G5]

Ab5

F#

(8va)

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

[G5]

Ab5

F#

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

613
G5

Elec Gtr. 3

Elec. Gtr. 4

Bs

Dr

F5

614

Elec Gtr. 3

Elec. Gtr. 4

Bs.

Dr

8va

F5

621
NC

Elec Gtr. 4

Bs.

Dr.

F5

F5

F5

Elec. Gtr. 4

Bs.

Dr.

F5 NC

Elec. Gtr. 4

Bs.

Dr.

634

F5

F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5 F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5 F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5 F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

6 53 F6 F5

Elec. Gtr. 2

Elec. Gtr. 3

Elec. Gtr. 4

Bs.

Dr.

F5

F5

Elec.
Gtr. 4

Bs

Dr

F5

G5

Elec.
Gtr. 4

Bs

Dr

F5

G5

Elec.
Gtr. 4

Bs

Dr

7 08

E5

F5

E6

F5

Elec.
Gtr. 4

Bs.

Dr.

E5

F5

E5

7 16

G5

Elec.
Gtr. 4

Bs.

Dr.

F5

E5

Elec.
Gtr. 4

Bs.

Dr.

JUMP IN THE FIRE

Words & Music by James Hetfield, Lars Ulrich & Dave Mustaine.

(♩ = 180)
Gm

Gm/F

Gm/E

C5

Bb5

Voice

Backing
Vocals

Guitar 1
(Electric)

Guitar 2
(Electric)

Bass

Drums

doubled throughout

Hi-hat partially open

Gm

Gm/Bb

Gm/F

C5

Bb5

Gm

Gtr. 2

Bs.

Dr.

Chord progression: Gm/F, Gm/E, C5, Bb5, Gm, Gm/Bb

Gtr. 2

Bs.

Dr.

Chord progression: Gm/F, C5, Bb5, Gm, Bb5, F5, Gm, C5

Gtr. 2

Bs.

Dr.

Chord progression: Db5, Gm, Bb5, F5, Gm, C5, Db5

Gtr. 1

Gtr. 2

Bs.

Dr.

032
115
241

Vx

Gm Eb5 F5 Gm C5 Db5

Down in the depths of my fie - ry home, the sum-mons bell will chime.____
 Hell in my eyes_ and with death in my veins the end is clos - ing in.____
 Jump by your will_ or be tak-en by force, I'll get you ei - ther way. ____

1st time

Gtr. 1

Gtr. 2

Bs.

Dr.

Vx

Gm Eb5 F5 Gm C5 Db5

Tempt - ing you and all the earth, to join our sin - ful kind.____
 Feed - ing on the minds of men_ and from their souls_ with-in.____
 Try-ing to keep the hell - fire lit, I'm stalk - ing you as prey. There's a
 My dis - Liv - ing

Gtr. 2

Bs.

Dr.

Vx. Gm Bb5 F5 Gm C5 D#5
 job to be done and I'm the one, — you peo-ple make me do it. — Now it's
 -ci-ples all shout to search you out — and they al-ways shall o - bey. — Fol - low
 your life as me, — I am you, you see. — There's part of me in ev-'ry - one. — So, reach

Gtr. 2
 Bs.
 Dr.

Vx. Gm Bb5 F5 Gm C5 D#5
 time for your fate and I won't hes - si - tate to pull you down in - to this pit. — So come on! —
 me now, my child, not the meek or the mild, — but do just as I say. —
 down, grab my hand, walk with me through the land, — come home where you be - long.

B. Vx.
 Gtr. 2
 Bs.
 Dr.

0 54
1 37
3 02
Gm

Gm/F

Gm/E

C5

Bb5

Vx.

Jump in the fire!...

B. Vx.

Gtr. 2

Bs

Dr

Vx.

So come on!...

B. Vx.

So come on!...

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/F, Gm/II, Bb5

Vx. *Jump in the fire!*

B. Vx.

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/Bb, 3rd time to Coda, 1. C5, Bb5, 2. C5, Bb5

Vx. *With*

Gtr. 2

Bs.

Dr.

159

Chords: Bb5, Ab5, Bb5, G5, F5, G5, Bb5

Gtr. 2

Bs.

Dr.

A^b5 B^b5 G5 F5 B^b5

Gtr. 1

Gtr. 2

Bs.

Dr.

repeat last 4 bars until D.8

repeat last 4 bars until D.8

repeat last 4 bars until D.8

A^b5 B^b5 G5 F5 G5

Gtr. 1

B^b5 A^b5 B^b5 G5 F5 G5

Gtr. 1

2 20 B^b5 A^b5 B^b5 G5 F5 G5

Gtr. 1

B^b5 8va A^b5 B^b5 G5

Gtr. 1

Gtr. 1

F5 G5 Bb5 A5 Bb5 G5

Gtr. 1

F5 G5 Bb5 A5 Bb5 G5

D. 8va at Coda

⊕ CODA C5

3:24

Bb5 Gm Gm/F Gm/E C5 Bb5

Vx. So come on! Jump in the fire!

B. Vx. So come on!

Gtr. 2

Bs.

Dr.

Gm Gm/Bb Gm/F C5 Bb5

Vx. So come on!_

B. Vx. So come on!_

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/F, Gm/E, C5, Bb5

Vx. *Jump in the fire!*

B. Vx.

Gtr. 2

Bs.

Dr.

Chords: Gm, Gm/Bb, Gm/F, C5, Bb5

Vx. *Come on, jump, ba-by, now!*

Gtr. 2

Bs.

Dr.

3:46 Chords: Gm, Bb5, F5, Gm, C5

Vx.

Gtr. 1 *8va*

Gtr. 2

Bs.

Dr.

Chords: D^b5, Gm, B^b5, F5, Gm, C5

Gtr. 1 (8va)

Gtr. 2 repeat last 4 bars to fade

Bs. repeat last 4 bars to fade

Dr.

Chords: D^b5, Gm, B^b5, F5, Gm, C5, D^b5

Gtr. 1 (8va)

Dr.

Chords: Gm, B^b5, F5, Gm, C5

Gtr. 1 (8va)

Dr.

Chords: D^b5, Gm, B^b5, F5

Gtr. 1 (8va)

Dr.

4:07

